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nicht in Betracht ziehen sollte, ehe man denselben einer so tiefgehenden Untersuchung würdigt. Als bühnengerechtes Drama ist bekanntlich Hofmannsthals Stück von dem Publikum und der Kritik abgelehnt worden. Es leidet nämlich an Retardierung der Handlung durch weitläufige Milieuschilderung und Zersplitterung des Interesses zwischen den zwei Helden Jaffier und Pierre. Vom Standpunkt des Dichters ist Jaffier der psychologisch konsequent durchgeführte Held. In der Tat aber ist er ein kleinlicher, schwacher Mensch ohne innere Grösse, der sich in ein Unternehmen einlässt dem er nicht gewachsen ist, und durch seine Gattin bestimmt, das Werk und seinen Freund verrät. Der eigentliche Held ist der Hauptverschwörer Pierre, der der volkstümlichen Auffassung des Heldenhaften völlig entspricht. Man hat das Gefühl dass die relative Bedeutung dieser Menschen verkehrt ist. Es ist gerade als wenn Goethe Werslingen statt Götz zum Helden seines Dramas gemacht hätte.

Ich möchte durch diese Bedenken keineswegs die Bedeutung der Wintherschen Arbeit unterschätzen. Schade nur dass er kein wichtigeres Drama zum Gegenstand seiner Untersuchung gewählt hat. Seine Arbeit ist und bleibt ein wertvoller Beitrag zur vergleichenden Literaturgeschichte. Es kann sein, dass manches psychologische Detail ausgeklügelt und weit hergeholt ist. Diesen Mängeln nachzugehen, überlasse ich dem fachmännischen Psychologen. Die Grundlinien seiner Studie sind mit fester und kräftiger Hand gezeichnet und sollten als Vorbild dienen für weitere Untersuchungen auf diesem Gebiet.

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RECENT BOOKS ON THE MEDIAEVAL RELIGIOUS DRAMA

Friedrich Krage has published in the *Germanische Bibliothek* a very welcome new edition of the fifteenth century Low German play, *Der Sündenfall*. The only edition hitherto available is the one by Schönemann of the year 1855, which offers a very inaccurate text and has also long been out of print. The introduction of the new edition begins with a study of the language of the play and a utilization of the results in fixing the home of the poet in the Göttingen-Grubenhagen district, probably either in the town of Einbeck, whose famous beer is served and praised by Solomon in the play, or in Alfeld, where the name Arnold Immessen is found in a

document of the year 1486. For most of the play Arnold seems to have had no important source except the Vulgate. His version of the sending of Seth into Paradise is taken from another source. Schönemann thought he used the Low German *Hartebok der Flanderfahrer*. Krage shows, however, that Arnold did not use the *Hartebok* but used its Netherland source *Dboec van den houte* and used it also with intelligence and skill.¹

Arnold covers in his play the time from the creation of the world to the presentation of the three-year-old Mary in the temple. This does not seem a natural place to end and the question has often been raised as to whether the play with its 3962 lines is complete. Krage considers the question and answers it in the affirmative. The introduction ends with a brief metrical study and a list of text emendations and deviations from Schönemann. After the text come some pages of notes and a glossary of the Low German words that might give one trouble. The note on "an sinen dank" (l. 1626) seems awkward and even incorrect; the expression as used here means "against his will" or "without his being able to help it". Krage's edition, with its apparently accurate text and all these other aids, is a valuable and serviceable addition to the literature of this field.

In Rudolph Höpfner's investigation of three related Easter plays he devotes about two-thirds of his book to a study of the language of the plays and attempts to determine in this way the home of the respective poets as well as the scribes of the manuscripts. All three plays have long been known to be of Middle German origin. Höpfner establishes a probability of the Innsbruck play having been written in the Henneberg district, possibly in Schmalkalden, and he dates it, or at least a certain part of it, between 1323 and 1347. The Berlin play, of which only a fragment of two pages has been preserved, he assigns to Thuringia. The Vienna play he places further East in Silesia and thinks it was written in the second half or towards the end of the fourteenth century.

¹ Arnold Immessen, *Der Sündenfall*. Mit Einleitung, Anmerkungen und Wörterverzeichnis neu herausgegeben von Friedrich Krage (*Germanische Bibliothek*, hrsg. von W. Streitberg, II, 8.). Heidelberg, 1913. Carl Winters Universitätsbuchhandlung. M. 6:40; bound M. 7:40.

Untersuchungen zu dem Innsbrucker, Berliner und Wiener Osterspiel von Rudolph Höpfner (*Germanistische Abhandlungen* 45). Breslau, Verlag von M. & H. Marcus, 1913. M. 5:60.

Die Prophetensprüche und -zitate im religiösen Drama des deutschen Mittelalters, von Dr. Phil. Joseph Rudwin (Purdue University, Indiana). Leipzig und Dresden, 1913. Kommissionsverlag von C. Ludwig Ungelenk. 50 Pf.

The last third of Höpfner's work is devoted to a study of the literary relations of the plays to each other and to other plays. The net results are not great, although a good many interesting matters of detail are brought out. Recent years have seen a number of detailed studies of plays, such as this of Höpfner, and they are important steps towards a better knowledge of the history of the mediæval religious drama.

The little work of Dr. Rudwin on the Prophetensprüche discusses briefly the prophet scenes in the mediæval religious drama of Germany, their importance and widespread occurrence, their purpose, the external appearance of the prophets and the Biblical sources of their prophecies, the development from the simple prophet scenes to disputation scenes between prophets and Jews, and finally into disputation scenes between Ecclesia and Synagoga. The limitation to Germany is unfortunate. The early forms of the mediæval religious drama and especially its Latin beginnings cannot be profitably discussed without overstepping national lines. Within the limited field there are omissions; there is no mention of the prophets and their prophecies in the Brixen Passion play or of the Shrovetide play "Die alt und neu Ee" with its survival of the Ecclesia-Synagoga dispute. Important literature on the subject is apparently unknown or unused, notably Paul Weber's *Geistliches Schauspiel und kirchliche Kunst in ihrem Verhältnis erläutert an einer Ikonographie der Kirche und Synagoge* (1894). A few inaccuracies were noticed in matters of detail. In the first sentence in the book the first statement is misleading in that it is true only of Germany, while the second statement is quite contrary to fact. At the bottom of page 12 there is a comedy of errors, the statement regarding the introductory speech of Augustinus in the St. Gallen Passion play is wrong, the date of the play is wrong, and the footnote on the play is wrong, as Froning has no edition of the St. Gallen play. Aside from a few omissions and inaccuracies Dr. Rudwin gives a very good popular account of the development, but his little book cannot be considered as having scholarly value as a contribution to the knowledge of the subject.

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